

## One by Sarah Crossan (Bloomsbury)

The novel was joint winner of the 2016 CLPE Poetry Award. Our teaching sequence is designed for a Year 7/8 class and was written to support the exploration of this text as part of the CLiPPA shadowing scheme. For more information about how to get involved in this annual event and to source more poetry inspired sequences and resources to support poetry teaching across the primary phases visit our CLPE Poetryline site at [www.clpe.org.uk/poetryline](http://www.clpe.org.uk/poetryline)

A powerful and moving verse novel narrated from the viewpoint of one of a pair of conjoined twins. Grace and Tippi are in their mid-teens and about to attend school for the first time, having previously been home schooled. This significant change in their lives is not the only one that is documented by Grace over the months from August to March in verses that are contextualised within a page-turning narrative but also work as standalone poems. Grace's individual voice comes across very strongly. Readers have insight into her own very particular view of the world, distinct from the wry personality of her sister, and her sensitivity towards others and how the twins' situation impacts on them, their younger sister Dragon, their parents, grandmother and two important friends they make at school. Grace's positivity is consistent, she says: 'I'm not sure/what I'm supposed to do with life/other than embrace it' as is her love for her sister.

The book is a KS3 recommended text and if you are in a primary school we do not recommend that you use this with primary age children. However, teachers may want to read this for their own enjoyment. *This moving verse novel does not shy away from exploring sensitive subject matter, mature content or provocative language. It will be important for teachers to read the whole novel before introducing it to children in order to decide how best to mediate the content.*

### Overall aims of this teaching sequence.

- To develop the skills of reader response through the use of book talk, close reading and critical reflective study of a selection of poems.
- To respond to, interpret and deepen appreciation of poetry by using art and drama.
- To know how to compose free verse poetry as inspired by a study of a range of poems.

**This teaching sequence is designed for a Year 7 or 8 class.**

### Overview of this teaching sequence.

The central characters of this verse novel and their unique circumstances give us an invaluable opportunity to reflect upon what it means to love and be loved and to consider the complex spectrum of emotions, needs and motivations that bind us together and can also tear us apart.

The themes of sacrifice, struggle, wanting to fit in as well as societal pressures that skew and at times damage our self-perception and world view experienced by the sisters are easy for young adult readers to identify with. The poems sensitively explore personal moments and life-changing ethical and moral dilemmas and in doing so offer a window into the relationship and world of Grace and Tippi.

This sequence provides the opportunity to critically reflect upon and respond to the ways in which

language is used to express, convey, represent, symbolise and signify pertinent points, themes and messages. Reader response and the use of book talk therefore forms an integral part of a number of the sessions detailed in this sequence.

The sequence outlines fifteen sessions in an attempt to illustrate the scope and potential for exploration that this novel affords. However the number of sessions can be adapted, reduced or extended based on the professional discretion of the teacher and your context.

The first third of the sequence provides pupils with the opportunity to reflect upon the underlying themes and issues presented by the subject matter. The second third allows time to explore the poetic form. The last third of the sequence dedicates time for developing response to the novel and consideration of how the story is conveyed using Aidan Chambers' 'Book Talk' approach.

In light of the breadth and scope of the subject matter explored in the novel the sequence provides a mere introduction to the range of invaluable and interesting learning opportunities that the verse novel could inspire. Teachers are encouraged to build on their pupils' interest in the range of aspects studied and consider how this could be extended.

### Teaching Approaches

- Reading Aloud
- Visualisation
- Shared Writing
- Debate and Discussion
- Book Talk
- Responding using art

### Outcomes

- Poetry composition
- Research
- Note taking
- Persuasive speech

## Teaching Sessions:

### Session 1

#### Teaching Approaches: Visualisation and Shared Writing

#### Focus Poem: Sisters (p.3)

- Without revealing the title or book itself, explain that you are about to embark on the study of a verse novel. Provide each group with one of set of the list of poem titles from a section in the novel summarised in Appendix Two.
- You may choose to cut the titles into strips in advance to allow the pupils to consider what order they would place them in as a part of their discussions.
- Invite them in their groups to discuss the titles and consider on the basis of these titles what the novel might be about and why. Once they have had sufficient time to discuss this in their groups, open up the discussion to the whole class to allow them to refine their hypotheses based on the additional insights offered by the other groups.
- Reveal the title of the novel without the front cover. Discuss what they can infer from the title and how this expands on their initial hypotheses.

- Show them the range of front covers that have been produced for various editions of the book.
  - <https://www.harpercollins.com/9780062118752/one>
  - <http://www.bloomsbury.com/uk/one-9781408863114/>
  - <https://www.amazon.co.uk/One-Sarah-Crossan/dp/1408827212>
- Invite them to discuss their initial impressions, what they think the illustrations/ designs suggest about the themes of the book and how the different artistic representations capture the essence of the central relationship.
- Share the first poem in the novel, ‘Sisters’. Discuss with the pupils what key words or phrases they are most struck by and why. Explore what the poem suggests about the nature of the sibling relationship.
- Explain that they are going to draw inspiration from ‘Sisters’ to compose their own poem based on a significant relationship in their own lives. Invite the pupils to think about the most important relationship in their own lives. It may be with a parent/guardian, grandparent, sibling, relative, best friend or pet for example.
- Use the grid below to support you in facilitating a whole class discussion, asking the pupils to contribute their thoughts.

What words or phrases would you use to describe how this person makes you feel?	What words or phrases would you use to describe this person?
What makes your relationship special?	What words or phrases would you use to describe how you think you make them feel?

- Ask the pupils to recall a special memory that features them and their favourite person and invite them to draw the special moment.
- Once the drawing is complete ask the pupils to consider what words and phrases their illustration evokes. Take some initial responses and add these to your grid.
- Discuss which words or phrases collated on the grid most powerfully capture the essence of relationships and underline or highlight these.
- Encourage your pupils to reference the grid to help stimulate their reflections and then ask them to note as many words and phrases relating to their sketch and more broadly to the relationship that the image depicts.
- Once they have established their vocabulary bank invite them to highlight or underline the words or phrases that most effectively capture the essence of their relationship and the moment in the illustration.
- Ask them to take the highlighted words/phrases and place them in an order that in their view flows.
- Explain that this will form the heart of their own poem, which can be drafted using the structure of the original poem, ‘Sisters’, that inspired this session as modelled in the example below. Encourage them to think about how to use the spaces on the page and how the layout of the final draft will best enhance the meaning and intention of the words.

**Mother and Daughter**

Here  
We Are.  
Tears streaming down  
our faces.  
Shoulders hunched  
and  
shaking.  
Holding our sides.  
Laughing...  
And we are living.  
Isn't that amazing?  
How we manage  
to be  
at all.

## Session 2

### Teaching Approaches: Debate and Discussion

#### Focus Poems: *The End of Summer* (p.4) and *The Worst Thing* (p.106)

- Revisit the 'Sisters' poem from the previous session and ask your pupils what they think about the choice of words in the last four lines. Why might Sarah Crossan have chosen these words in relation to these sisters? Note their responses.
- Share the poem, 'The End of Summer'. Pause at the end of:

You see,  
Tippi and I are not what you'd call normal -  
not what you see every day  
or *any* day  
for that matter.

- Invite your class to consider why the sisters may not be considered 'normal' and what they base this on.
- Read on to the end of the poem and discuss the challenges the siblings may face by attending school.

- Share the poem, 'The Worst Thing' and discuss how our views can be strongly shaped relative to our experiences.
- Building on the contributions made relating to both poems, reflect with the pupils on what alternatives are available to Grace and Tippi.
- Ask the pupils whether in their view one solution might be to surgically separate the sisters. Take their initial responses either in favour or against this proposal.
- Provide time for research on different conjoined siblings through history.
- Once they have had ample research time, divide the class into groups and provide each group with an extract taken from the BBC Horizons Documentary transcript [http://www.bbc.co.uk/science/horizon/2000/conjoined\\_twins\\_transcript.shtml](http://www.bbc.co.uk/science/horizon/2000/conjoined_twins_transcript.shtml) that expresses the views and perspectives of different individuals relating to this subject. (Appendix 1)
- The narrator, Dilly Barlow, expresses from the outset of the programme that, *'No-one knows exactly how many conjoined twins are living in the world today. There may be no more than a dozen but their condition challenges ideas about how human life can and should be lived.'*
- In their groups ask them to consider the perspective allocated to their group drawing on the research conducted thus far.
- Ask the groups to use this as the basis upon which to formulate points and arguments that extend upon and support the view assigned to their group.
- Each group could be provided with the opportunity to draft opening speeches that frame the key tenets of their argument.
- Once they have prepared their arguments provide the opportunity for a class debate.

### Session 3

#### Teaching Approach: Book Talk

#### Focus Poems: Ischiopagus Tripus and What is Ugly?

- Share the poem, 'Ischiopagus Tripus'. Invite the pupils to discuss what they find most striking about the poem. Discuss what the tone, shape and choice of language implies about the nature of their relationship, how they view themselves and the people around them.
- Show a clip of Abby and Brittany Hensel <https://www.youtube.com/watch?v=LzjNE8S5IAc>
- Discuss what, if any, similarities Abby and Brittany have with Tippi and Grace. Reflect on their world views and how comfortable they seem with their sense of self in contrast to the way they are viewed by others.
- Share the poem, 'What is Ugly?' Explore the question posed by the poem and discuss what and who defines what constitutes beauty.
- Explain that the sisters are named after two actresses who were commonly associated with Alfred Hitchcock films. (This is referenced in the poem 'Hitchcock', p.122).
- Share a range of photographs that illustrate varying trends of female beauty ideals over the years as defined in Western culture. You may wish to draw from paintings from the romantic era such as Miklós Barabás' Portrait of a Woman, Hollywood fifties stars including Tippi Hedren and Grace Kelly, the supermodels of the eighties such as Cindy Crawford, Naomi Campbell and Elle Macpherson, "heroin chic" models of the nineties, celebrities of the noughties who are strong advocates of plastic surgery such as Kim Kardashian, Katie Price and Amber Rose.
- Allow the pupils time to discuss in groups what the images convey and suggest about socio-cultural definitions of beauty and how these influence female self-perception and world-view.

- Provide the groups with collections of magazines targeted at young women and ask them to cut out words and phrases that are used to describe the women featured. Ask them to discuss what they notice about the words/ phrases. Are there any common features, patterns in the language used?
- Using the title ('What is Ugly?') ask the children to select the words that are most striking and place these in an order that flows most effectively and conveys the ugliness of societal pressures to conform to a standardised ideal of beauty. Once they are satisfied with the order invite them to stick the strips onto coloured card. Before sticking the strips down encourage them to experiment with the layout of the strips. To add to the aesthetic of their poem they could find the words of the title within the headlines of articles and stick these cut out words on the card.

### Sessions 4-5

#### Teaching Approach: Visualisation and Art to support composition

#### Focus Poem: Picasso (p.16)

- Revisit the poem, 'Ischiopagus Tripus'. Based on the poem and discussions up to this point ask the pupils to picture what the sisters might look like. Invite the pupils to sketch what they picture in their mind's eye drawing from what the poem indicates.
- Once complete ask them to consider what words and phrases best describe their sketch and encourage them to note these around their picture.
- Show the following clip of Abby and Brittany Hensel, <http://www.bbc.co.uk/programmes/b01s5b2d/clips> and invite the pupils to comment on the impression they have of the sisters and what words or phrases would best describe their characters and personalities.
- Using a different coloured pen ask them to note the words and phrases that in their view best capture the essence of Abby and Brittany and the fictional Grace and Tippi. Invite them to consider the distinction between the first set of words (these are more likely to be surface level and focused on the physical) and the second set of words (these are more likely to focus on character as directed).
- Show the pupils the Picasso painting entitled *Friendship*. Invite the pupils to discuss their initial impressions. Explore what they like/dislike, what connections they make with the image, what questions it raises. Expand the discussion to encompass what they think the painting is trying to convey and how the use of colour, shapes and the overall composition communicates this intent. Note their impressions and responses.
- Share the poem entitled 'Picasso'. Discuss what the symbolic significance of attempting to complete a jigsaw puzzle might have in terms of the characters, narrative and themes of the novel. Why did Sarah Crossan choose this particular past time? What might it symbolise? How does each family member engage? What do the interactions suggest about the dynamics of this family unit?
- Focus in on the following extract taken from the poem:

'I like Picasso, 'I say.

'He paints the essence of things  
and not only what the eye can see.'

- Consider with the pupils what Grace means by this. Ask them to revisit their sketches and notes and invite them to create their own Picasso inspired piece of art that ‘captures the essence’ of Grace and Tippi.
- Upon completion of their pastel drawing, conduct a gallery walk\* to allow the opportunity for the pupils to view one another’s work. Encourage them to consider what words or phrases come to mind when they view each other’s work. Note some of these on a flipchart.
- Once you have had your discussion invite the children to think about the words and phrases that ultimately capture the essence of the sisters for them. Allow them to note these around their original sketch in a different colour.
- Invite them to draw on the vocabulary bank developed to this point to devise their own free verse poem that captures the essence of the sisters.
- Allow your pupils additional time to consider how they might incorporate their poem onto their collage. Provide them with tracing paper to attach on top of their illustration to experiment with how they might position the words.
- Once they are satisfied with their arrangement provide them with a sheet of acetate to place onto their artwork and a fine black calligraphy pen to write their final poem on.
- These pieces can be framed and form part of a gallery display.

\*A gallery walk allows the opportunity for pupils to have the space and time to view one another’s work to aid developing responses and considering its effect. Their art should be clearly laid out either on desks or pinned to the walls to facilitate this. Post-it notes can be provided to capture pupil’s immediate responses.

## Sessions 6-7

### Teaching Approach: Book Talk

#### Focus Poems:

**Pale (p.17, *The Weight of Water* by Sarah Crossan) and Hornbeach High (p.49)**

**All Wrong p.82 (*The Weight of Water* by Sarah Crossan) and Among Wolves p.50**

- Over the course of the session your pupils will have the opportunity to respond and reflect upon the focus poems and use this to form the basis of a comparative analysis and inspire their own composition.
- Invite the pupils to think back on their first term in high school. What were their expectations, anxieties and anticipations? What were their initial impressions? How did the reality correspond to their expectations? Note their responses.
- Place the pupils in six groups of six. Provide half the groups with the poem, ‘Pale’, which has been provided in Appendix Four and ‘Among Wolves’ featured in *One*. Provide the other half with the poem, ‘All Wrong’, which has been provided in Appendix Five and ‘Hornbeach High’ featured in *One*.
- Invite the groups to read and discuss their initial impressions of their allocated poem using the grid in Appendix Three to frame their discussion and note their views.
- Once they have expressed their initial impressions encourage them to reflect more deeply on whether they think their poem effectively captures the experience of being new in a High School setting. How does their allocated poem convey feelings of anxiety, isolation and marginalisation?

What captures the attention of the central characters of each poem? What symbolic significance does this have? How do the central characters manage this stressful experience? How does the choice of language and the tone, order and layout of the words capture the thoughts and feelings of the subject of each poem?

- Once they have had ample time to discuss and note their views invite three pupils from each of the three groups who have discussed 'Pale' and 'Among Wolves' to switch places with three pupils from each of the three groups who have discussed the poems, 'Hornbeach High' and 'All Wrong'.
- In their new groups invite them to share their poems and discuss their perspectives on each poem. Invite them to consider the similar and different ways in which the poems present this common experience.
- Conduct a whole class discussion to draw out the pertinent points and themes of discussion across the groups.
- Explain that you would like them to draw inspiration from the poems and themes discussed to compose their own poem.
- Explain that to assist them with this you are going to ask them to undertake a visualisation exercise. Ask them to close their eyes and imagine that they have travelled back in time to their first day at the High School.
  - They are at the front of the building, what or who is the first thing they see?
  - What do they notice about this thing or person?
  - How does it make them feel?
  - What does it make them think or anticipate?
  - They walk through the front gates and approach the building. What do they notice? What can they hear? How might they describe this sound?
  - How does it make them feel?
  - They enter the building. What is their attention drawn to? Why?
  - They are in their first lesson. What is the most memorable or significant part of the lesson?
  - They are in the canteen at lunch time. How would they describe the movement and noise in the space?
  - The final bell rings marking the end of the day. What feeling flows through them?
- It may be useful for pupils to sketch these impressions.
- You may choose to note the words and phrases that each stage of the visualisation triggered and consider how these could form the basis of a poem.
- Drawing on the thoughts and feelings evoked by the visualisation and the extensive discussions relating to the two poems allow the pupils' time to draft their own free verse inspired by this memory.

## Session 8

### Teaching Approach: Book Talk

#### Focus Poems: Eyes (p.52), Touch (p.67) and The Cafeteria (p.64)

- Share the poems and discuss the different ways in which Grace and Tippi are perceived and treated by their peers.

- You could draw on clips of the BBC3 series, *Abby and Brittany: Joined for Life* in which they discuss their experience of others and how they manage this.
- Reflect with your pupils on the challenges and the extent to which they can relate by drawing on experiences when they may have involuntarily been the centre of attention.
- Focusing on the poem 'Eyes', revisit the stanza below and discuss what about the choice of words, tone, layout and shape makes this so effective.

Me?

It's eyes I despise.

Eyes,

eyes,

eyes

everywhere,

and the probability that I'm  
another person's nightmare.

- Discuss with the pupils what in their view they think would be most challenging if they were in the same position. It might be the whispers, facial expressions, walls of silence or physical reactions etc.
- Drawing inspiration from the approach taken in the above stanza invite the pupils to write their own short poem. They could choose to use the same shape/ structure as in the example below:

Me?

It's the gaping mouths I detest.

Wide,

bottomless,

murky,

caves,

and the probability that I sit  
on their tongues  
as they churn words of disgust.

### Sessions 9-11

#### Teaching Approach: Book Talk

#### Focus Poems:

**Redundant p.231 and Debts p.32 (*Out of the Dust* by Karen Hesse)**

**Cutback p.236 and Rules of Dinning p.27 (*Out of the Dust* by Karen Hesse)**

- As in sessions 6-7 pupils will have the opportunity to respond to and reflect upon their focus poems and conduct a comparative analysis. The focus poems for this session explore themes of

the burden that financial hardship can have on a family unit. In each instance the tensions, anxieties, and how these affect relationships and the dynamic of the household are expressed through the perspective of the young protagonist. Despite *One* and *Out of the Dust* being set in different eras there are interesting parallels, particularly as the themes themselves have a timeless quality.

- Provide the pupils with time to discuss the poems following the same format as the previous session. (Karen Hesse's poems are provided in the appendices).
- In the wider whole class discussion reflect on how the parent figures manage the strain of their circumstances, how the anxieties manifest themselves and how this affects relationships.
- Identify and note which words or phrases most effectively capture the anxiety and tensions expressed in the poems.
- Watch the trailer of the documentary, *The Divide* (this can be sourced either at <http://thedividedocumentary.com/> or <https://www.youtube.com/watch?v=9w8JrDILQBM>) pause on the New York landscape at 2.52.
- Explore responses to the film and reflect on the impact that austerity has had on individuals, communities and wider society. Talk about the language used by individuals in the film when discussing their circumstances.
- You may choose to explore a range of newspaper headlines on the themes of austerity and discuss the nature of language used and the implications of this.
- Return to the New York landscape featured at 2.52 in the trailer and discuss the feelings that the still screen image evokes.
- The pupils can work in pairs to draft a stanza, which will form part of a Renga poem. Renga poems usually follow the following format:

**First Stanza (three lines)**

5 syllables (line 1)  
7 syllables (line 2)  
5 syllables (line 3)

**Second Stanza** (a couplet with seven syllables per line)

**Third Stanza** (repeat structure of first stanza)

**Fourth Stanza** (repeat of second stanza)

The pattern continues in this way until the poem is complete.

- Assign each pair of pupils with either the first or second stanza structure and invite them to draft their stanza drawing on the range of language explored as inspired by the poetry, trailer, headlines and imagery. Invite the pupils to consider what words and phrases best capture the claustrophobic, trapped tension that is often associated with financial burden as expressed by the focus poems.
- Prepare a large backdrop using newspaper. Provide the pupils with strips of sugar paper in varying shades of grey and muted tones. Using their strips invite the pupils in their pairs to create a building that will form part of a whole class depiction of the New York landscape. Invite them to stick this onto the newspaper backdrop and using either chalk or pastel write the final draft of

their stanza onto their building.

### Session 12

**Teaching Approach: Book Talk**

**Focus Poems**

**Collapse (p.280) Hospital (p.282)**

- Share the focus poems and discuss the paradox of hospitals as simultaneously being places of safety and hope as well as pain and sorrow.
- Discuss with your pupils other buildings and spaces that could equally encapsulate such paradoxes. These might include places of worship, home, schools, train stations etc.
- Invite the children to reflect on a place that they feel embodies this for them. They may choose to sketch the space.
  
- How would they describe the space?
- What about the space draws their attention?
- How do they think it is typically viewed as a space?
- How do they view the space?
- What does the space remind you of?
- Using their considerations of these questions encourage your pupils to compose a poem that captures the essence of the space and its paradoxical nature.

### Session 13

**Teaching Approaches: Book Talk, Discussion and Debate**

**Focus Poems**

**Results (p.290) A Heart That Beats for Two (p.303) A Parasite (p.304)**

- Share the focus poems and discuss the emotional strain Grace and Tippi are under. Using the frame provided in Appendix Three garner the pupils' responses and impressions and encourage them to reflect on the challenges of the siblings' circumstances.
- Revisit the discussions from your class debate in Session 2 and invite them to consider whether their views have changed and why.
- Use this to form the basis of a renewed debate.

### Session 14

**Teaching Approach: Book Talk**

**Focus Poems**

**Storm Apples (p.130) and Apples (*Out of the Dust* by Karen Hesse, p.51)**

**Climbing (p.380) and Apple Blossoms (*Out of the Dust* by Karen Hesse, p.49)**

- As in previous sessions pupils will have the opportunity to respond to and reflect upon their focus poems and conduct a comparative analysis.
- Show your pupils images of an apple, an apple tree, apple blossom and a tree after a storm. Invite them to consider what comes to mind, what connections do they make, what associations do they have? Use the grid in Appendix Three to initiate discussion.

- Share the poems, 'Storm Apples' and 'Apples' (Appendix Nine). Provide opportunity for initial impressions and responses. Discuss and reflect upon why apple trees are of particular significance and why the poets will have chosen these to support the narrative.
- Share the poems, 'Climbing' and 'Apple Blossoms' (Appendix Eight). Discuss initial impressions and responses and encourage your pupils to reflect on the relationship and connection that the central characters in each poem have to the trees and what symbolic significance trees have at various stages in their lives.
- Discuss why both poets have chosen to incorporate trees at particular points in the narrative and what affect this has.
- Consider that in light of the pending life changing operation what hopes and wishes would they have for Grace and Tippi if they were pupils at your school.
- Allow time for the pupils to note their thoughts and use these as the basis upon which to draft a free verse poem, giving consideration to language choice, tone as well as the shape and layout of the poem.
- Once refined provide each pupil with green paper in the shape of a leaf upon which to write their poem.
- Using a selection of tissue paper in shades of pink, white and yellow, you may choose to create your own apple blossom flowers to create a wall sized 3D tree upon which to attach and display the poems.

### Session 15

#### Teaching Approach: Book Talk

#### Focus Poem: My Story (p.429)

- Read from 'Nil by Mouth' (p.386) to the end of the novel.
- Discuss initial responses relating to the conclusion of the novel, specifically focussing on the last poem. Take time to consider what it means to love and be loved and how we define this.
  - What does love mean to you?
  - How do we express it?
  - How does it manifest itself?
  - Is Grace and Tippi's love unique?
  - In what ways do the people we love shape our lives and in what ways do they continue to do so beyond their time with us?
  - What will Grace's story be from this point forward?
- Invite your pupils to draw on their reflections to write their own free verse poem inspired by the beauty of Grace and Tippi's relationship.

### Appendix One

#### Group 1

LORI SCHAPPELL: We never wanted to be separated, we never do want to be separated and our families never ever wanted us separated because we fully believe that God made us this way and He had a purpose for us and you do not ruin what God has made.

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**Group 2**

PROF. HEINZ RÖDE (Paediatric surgeon, Cape Town Children’s Hospital): My own philosophy and that of our department is that Siamese twins are born to be separated.

**Group 3**

PROF. JONATHAN PETER (Neurosurgeon): I think the ethical decision about separating twins is quite established and I think it is the right thing to do, so the risks are worth taking.

**Group 4**

DR ALICE DREGER (Medical Historian, Michigan State University): Is this something we would do to a singleton and that’s the question I always want to bring up.

**Group 5**

HEINZ RÖDE: The children travel a variety of distances to the Red Cross Children’s Hospital in Cape Town for a specific reason and that is that we’ve got the world’s greatest experience in separating conjoined twins. The first separation was in the middle 60s and subsequently we’ve separated successfully, and at times unsuccessfully, 33 pairs. Over the years we’ve built up a tremendous level of expertise. We have the infrastructure, we have the staff and we have the ability to do it.

**Group 6**

NARRATOR: Experience only gives a rough idea of the problems the doctors will face with Stella and Esther. All conjoined twins are unique and we don’t even know for sure why they’re born this way. The most widely held theory is that, like identical twins, they’re created from a single fertilised egg. In identical twins the egg splits to form two separate foetuses. If the split is delayed and occurs later than 12 days into pregnancy the foetuses remain conjoined. The consequences are unpredictable. No two sets of twins are joined the same way and each presents a formidable challenge to medicine.

**Group 7**

NARRATOR: Whenever conjoined twins are born fundamental principles of medicine are thrown into conflict. Doctors struggle to separate them to give them more normal form, but these treatments carry high risks of disability, even death, for the babies involved, risks which would seldom be contemplated for singleton children. No group of doctors has more experience in separating conjoined twins than the surgeons at South Africa’s principal children’s hospital.

[http://www.bbc.co.uk/science/horizon/2000/conjoined\\_twins\\_transcript.shtml](http://www.bbc.co.uk/science/horizon/2000/conjoined_twins_transcript.shtml)

Group 1	Group 2	Group 3	Group 4	Group 5	Group 6
August	October	Early November	Late November	January	January 29 <sup>th</sup>
Sisters The End of Summer Everyone A Freak Like Us Ischiopagus Tripus Milk Trudge Picasso The Launch Therapy Tippi Talks The Check-up Influenza I Cannot Shake it Off Worrying I Get Up	A Victory After Badminton Reunited Normal The Reader Diet Our Part Skinny Searching for String How He Is for Others Cankles When Apart Texts On the Sidelines Thank You Anyway In Jon's Room Well, It Can't Hurt Me Jealousy Waiting Up Anything But The Bunker Boys Word Association The Waterfront A Bit of Breathlessness Saint Catherine	A Surprise I Watch Him Eating for Two More Important Palmistry The Gift Our Mothers Gave Us Maternal Impressions In the Morning A Thing He Is Doing Hangover Lucky Avocado Partners Live Forever Or Die Together And Yet Divided Expensive Redundant Bargaining At Two A.M. Cutbacks Contributions Adjournment Around Strangers Easy Money Apologies Finally Double Standards	Snow Collapse Hospital In the Darkness Testing The Visitor Decency Me Results Gratis An Elephant in the Room A Heart That Beats for Two A Parasite	A Waste Folding Many The World Has Heard At Dr Derrick's Request The Power of Perception Mechanics Death Experimental Dreaming Climbing Nil by Mouth Humankind Cannot Bear Very Much Reality Code Red Before Bed All Night	I Move My Head to Look for Tippi Sick Holding On Sinking Gone Tippi I Ache Her Heart Healing Voices by My Bed

<p><b>Likes</b></p> <p><i>Do you like it because of:</i></p> <p><i>The humour, subject of the poem and how it reminds you of something that happened to you or someone else or another poem, story or a TV film?</i></p> <p><i>The words that are used, the rhyme, the rhythm, the shape of the poem?</i></p> <p><i>The characters in the poem or the character writing the poem?</i></p> <p><i>The message and meaning of the poem?</i></p> <p><i>The way the poem makes you feel?</i></p> <p><i>The images the poem makes you see?</i></p> <p><i>Any figurative language that is used?</i></p> <p><i>The tone of the poem?</i></p>	<p><b>Dislikes</b></p> <p><i>As with 'likes' but disliking these aspects instead.</i></p>
<p><b>Puzzles</b></p> <p><i>The meaning of the poem, a line or a word. The reason the poet wrote the poem. Who the poet was/ is? Why the poet used a particular word?</i></p>	<p><b>Patterns</b></p> <p><i>Are there repetitions of words, lines or stanzas? Which words rhyme? Are there patterns of line length? Is the poem written in a way that makes a shape on the page?</i></p>

### Appendix Three

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## Appendix Four

### Pale

The brown children  
Play with the white children.  
The black children  
Play with the brown children.  
They charge at one another  
Hands up, like antlers,  
Hitting and howling.

I'm not welcome to play.  
The reason: I'm too white.

No one likes too-white,  
Eastern white,  
Polish winter white,  
Vampire-fright white.

Brown is Ok – usually.  
But white is too bad.

At lunch time  
I hide  
    In the corner  
    Of the yard  
By a drinking fountain

Hoping only to be

Left alone.

It's the best to hope for  
Among all the raised antlers.

(Sarah Crossan: *The Weight of Water* Bloomsbury, 2012, pp.17-18)

## Appendix Five

### All Wrong

Today I was told  
I have the wrong bag.  
Today I was told that  
My bag is *ridiculous*.

I have looked carefully  
At the offending bag.

It's an ordinary satchel  
For school books,  
With sections  
For smaller items.

Today I was told  
It was *all* wrong.

I'm looking at the bag.  
I'm desperate to know  
What doesn't work.  
But I just can't figure it out.

(Sarah Crossan: *The Weight of Water* Bloomsbury, 2012, p.82)

## Appendix Six

### Rules of Dining

Ma has rules for setting the table.  
I place plates upside down,  
glasses bottom side up,  
napkins folded over forks, knives and spoons.

When dinner is ready,  
we sit down together  
and Ma says.  
“Now.”

We shake out our napkins,  
spread them on our laps,  
and flip over our glasses and plates,  
exposing neat circles,  
round comments  
on what life would be without dust.

Daddy says,  
“The potatoes are peppered plenty tonight Polly,”  
and  
“Chocolate milk for dinner, aren’t we in clover!”  
when really all our pepper and chocolate,  
it’s nothing but dust.

I heard word from Livie Killian.  
The Killians can’t find work,  
Can’t get food.

Livie’s brother, Reuben, fifteen last summer,  
took off, thinking to make it on his own.  
I hope he’s okay.

With a baby growing inside Ma,  
it scares me thinking, Where would we be without  
somewhere to live?  
Without some work to do?  
Without something to eat?

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(Karen Hesse: *Out of the Dust* Frances Lincoln Children's Books, 2007, pp.27-28)

## Appendix Seven

### Debts

Daddy is thinking  
of taking a loan from Mr. Roosevelt and his men,  
to get some new wheat planted  
where the winter crop has spindled out and died.  
Mr. Roosevelt promises  
Daddy won't have to pay a dime  
till the crops come in.

Daddy says,  
"I can turn the fields over,  
start again.  
It's sure to rain soon.  
Wheat's sure to grow."

Ma says, "What if it doesn't?"

Daddy takes off his hat,  
roughs up his hair,  
puts the hat back on.  
"Course it'll rain," he says.

Ma says, "Bay,  
it hasn't rained enough to grow wheat in  
three years."

Daddy looks like a fight brewing.

He takes that red face of his out of the barn,  
to keep from feuding with my pregnant ma.

I ask Ma  
how,  
after all this time,  
Daddy still believes in rain.

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## Poetryline

“Well it rains enough,” Ma says,  
“now and again,  
to keep a person hoping.  
But even if it didn’t  
Your Daddy would have to believe.  
It’s coming on spring  
and he’s a farmer.”

*March 1934*



**(Karen Hesse: *Out of the Dust* Frances Lincoln Children’s Books, 2007, pp.32-33)**

### Apple Blossoms

Ma  
has been nursing these two trees  
for as long as I can remember.  
In spite of the dust,  
in spite of the drought,  
because of Ma's stubborn care,  
these trees are  
thick with blossoms,  
delicate and  
pinky-white.

My eyes can't get enough of the sight of them.  
I stand under the trees  
and let the petals  
fall into my hair,  
a blizzard  
of sweet-smelling flowers,  
dropped from the boughs of two  
placed there  
in the front yard by Ma  
before I was born,  
that she and they might bring forth fruit  
into our home,  
together.

*May 1934*

**(Karen Hesse: *Out of the Dust* Frances Lincoln Children's Books, 2007, p.49)**

## Appendix Nine

Ma's apple blossoms  
have turned to hard green balls.

To eat them now,  
so tart,  
would turn my mouth inside out,  
would make my stomach groan.

But in just a couple months,  
after the baby is born,  
those apples will be ready  
and we'll make pies  
and sauce  
and pudding  
and dumplings  
and cake  
and cobbler  
and have just plain apples to take to school  
and slice with my pocket knife  
and eat one juicy piece at a time  
until my mouth is clean  
and fresh  
and my breath is nothing but apple.

*June 1934*

**(Karen Hesse: *Out of the Dust* Frances Lincoln Children's Books, 2007, p.5)**

